THE
KINEMATOGRAPH
And LANTERN WEEKLY
Incorporating The Optical Lantern Journal and The Magic Lantern Journal.

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MARCH 18, 1909.

The Kinematograph and Lantern Weekly was the first journal published devoted to motion pictures and is recognised as the authority on all trade matters.

It has agents and correspondents in and is circulated throughout the world.

The subscription is 6/6 per annum post free.

Advertisements and news for current issue must be received by Tuesday to ensure insertion.

Contributions, interesting items, etc., invited and paid for at the usual rates.

Advertisers should note that our journal covers the whole field: manufacturer, factor, exhibitor, etc., and that announcements are read by *everyone* interested in the trade.

FINALITY AT LAST!

Result of the Second Paris Convention.

We are glad to be able to give our readers definite and exclusive particulars of the results obtained by the British delegates, at the Convention, held in Paris this week. Messrs. R. W. Paul and C. M. Hepworth were entrusted with the responsibility of laying before the Paris Convention, the suggested arrangements of the English Committee, with results set out below.

The British delegates to the International Convention, attended meetings of its principal Committee, in Paris, on March 15th, 16th and 17th. The whole of the International delegates being unanimous in upholding the Convention, proceeded at once with the elucidation of outstanding difficulties, and the consideration of the best method of carrying out the conditions.

THE PRICE.

It was agreed that exclusive agents or managers of branches should be allowed under certain conditions to have a voice in the decisions of the committees of their respective countries. These committees, which are representatively charged with the duty of carrying the conditions into operation, will at once proceed to fix the terms under which films shall be hired in each country. The price of 4d. per foot for plain films, with extra charges for tinting, toning and colouring were confirmed. A list of adherents was prepared, and it was arranged that any other publishers who wished to join the Convention should have an opportunity of attending a general meeting of the Convention in June next, when their claims would be considered. In the meantime the restrictions that purchasers of Convention films should not utilise subjects of other makers is withdrawn, and film publishers shall be at liberty to purchase film stock from whom they please.

THE PERIOD.

It was also arranged that in certain continental countries, where, according to the Convention, all films were to be returnable to the manufacturer within four months of the date of sale, this period should be extended to six months in favour of any purchaser who cares to give up at the time he purchases a quantity of old film equal to double that which he buys. Thus a customer purchasing in these countries may obtain the use of the films for six months instead of four, if for every foot of new film he gives up two feet of old film of any make. As most of the well established buyers have a large accumulation of practically worthless stock they will probably avail themselves of this advantage to a considerable extent.

A MISUNDERSTANDING.

It is also understood that certain Continental firms who had advertised in England that they were still able to sell films absolutely without restriction have signified that these announcements were made under a misunderstanding and would be unconditionally withdrawn by similarly placed advertisements in the immediate future.

PESSIMISTIC PROPHECIES FALSIFIED.

It will be seen that our prediction that the enforcement of the Convention was merely postponed and had not been abandoned is fully borne out by the above. It

EDISON FILMS

THE SUBJECTS OF THESE FILMS

ARE SELECTED WITH GREAT CARE

and acted throughout by talented people. They are never ordinary and range from thrilling Melodrama to brisk, lively Comedy

Orders now being taken for future delivery from the Factory, Orange, N.J., U.S.A. for

The Landlady's Portrait

Seignor Daub, unable to pay his rent, offers to paint his landlady's portrait. She agrees. During sitting, Minister calls. In absence, servant accidently spoils picture which enrages landlady. Vowing vengeance she causes exciting situations.

No. 6424 **Code "Venges"** **Length 585 feet.**

The Janitor's Bottle

Disturbed whilst having a drop, Janitor hides his bottle. Master finds and tries it. Tells his girl it is a gout cure. Girl gives it to Grandpa who labels it "Poison." Disappointed suitor discovers it—decides to die. His efforts result in trouble with Janitor and others.

No. 6425 **Code "Vengeurs."** **Length 405 feet.**

New Subjects made each week.

Write for descriptive Circulars.

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will also be noticed that it is left to the local committees in the various countries to settle the terms of business in their own territory. The result of a meeting held in London on Thursday last leaves little doubt as to what shape the English agreement will take. The present schedule of hire rates will be abandoned in favour of one to be fixed up in conference with the leading buyers and six months use will be allowed the film. A matter at present we believe undecided is whether the buyer will be allowed to retain the film at the expiring of the six months by sacrificing the rebate of 2d. per foot. Opinions in the trade seem to a large extent to favour this course being adopted.

TRADE MEETINGS.

The above report of the English delegates is to be formally presented to and discussed by the English Committee at a meeting this afternoon, and we are lead to believe that the modified provisions of the Convention will be applied almost immediately. The question of hire rates will be debated at a meeting with the renters, probably on Monday next.

The late hour at which this important news reaches us, necessitating our delaying the machines for several hours, does not allow us to deal with the matter in detail, but we shall return to the subject next week, and then furnish all further particulars of the new order of things.

A MONEY EARNER

— THE —

Great International Boxing Contest

FOR

THE LIGHT-WEIGHT CHAMPIONSHIP

BETWEEN

JOHNNY SUMMERS——

AND

——JIMMY BRITT

Perfectly Photographed, Every Detail of the Fight is Plainly Depicted

THRILLING ABSORBING EVERYBODY SATISFIED

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Weekly Notes.

By "STROLLER."

IN quoting the paragraph which appeared in our issue of 24th December last, describing the simultaneous drinking of Mr. and Mrs. T. J. West's health on Christmas Eve, by the assembled companies of West's Pictures, scattered throughout Australia, New Zealand and Tasmania, to say nothing of the English and Scottish representative shows, I think the comment from *The Theatre* (the principal theatrical organ of Sydney, N.S.W.), of the 1st February, worth repeating:—"The very name of Mr. T. J. West in Australia is synonymous with talent, courtesy, kindliness, and sincerity, and *The Theatre* reproduces the above paragraph, realizing how much feeling and affection lie beneath it."

* * *

THE question of how far manufacturers are entitled to introduce sacred subjects into their pictures is a difficult one. As long as the subject is treated with proper reverence, I see no objection to the presentation of the well-known stories of the Bible, but certain subjects in which sacred stories are ridiculed, are, in my opinion, very bad taste, and I am surprised that exhibitors do not bar them more strictly.

* * *

I WAS present at a matinee recently at which a film was shown in which, after making application for admittance at the Gate of Heaven, and being turned away by Peter, one of the characters was seen in a place of a directly opposite character. So disgusted were one or two of the audience that they rose and left the hall. This kind of thing is not in the best of taste, even if not offensive in the majority of cases. There are always a number of people among audiences who are very sensitive to any attempt to present sacred subjects in a laughable light, and they have a right to be considered. The showman would probably find it to his interest if he rigidly barred subjects to which even thin skinned people could take objection.

* * *

ANOTHER instance of the same thing is to be found in a cartoon issued by a firm in America, bearing on the perennial controversy between certain clergymen and the managers of picture shows—particularly those managers who run shows on Sundays. Beneath a sketch of a clergyman with a stone in his hand, which he is apparently about to throw at a picture manager, is a scriptural quotation, for which chapter and verse is given. There is something objectionable about the use of scriptural texts in connection with a matter of this sort, and I have been requested to speak of the matter in my Weekly Notes.

* * *

"UNITED we stand, divided we MAY fall" (with the emphasis on the *may*), is the motto of the Kinematograph Trade Protection Society, Ltd., which, from all I hear, is very united, and is established on strong and sensible lines. I have read their rules and regulations and prospectus with a great deal of care, and congratulate Mr. Secretary Lovesy and the Council on the able and businesslike scheme they have formulated.

* * *

ALL kinds of rumours reach me about this Society, which I take with the proverbial grain of salt. How they have bought up two existing plants which they have resurrected with the latest machinery; how capital for any amount is guaranteed by a theatrical and manufacturing enterprise; how some of the "conference signatories" have promised to join issue, irrespective of their pledges; and many other astounding propositions. I know much of the rumour to be false, and I know how the management of the society desire that all shall be square and above board, and that each unit

WALTURDAW

YOU CANNOT AFFORD TO MISS OUR FILM OF THE

Hastings Military Manœuvres

Approximate length 350 feet **Exact length and price and full particulars on application.**

Was it a Serpent's Bite ?

This is a good bustling comic with many hearty laughs, and can be recommended as a sure draw. The plot deals with the adventures of two mischievous boys, who fasten a needle to the end of a stick with which they prick passers by, including policemen, lovers, milkman, etc., who each imagine they have been bitten by a serpent. The boys are finally caught and duly punished after a sharp and comic chase in which all the characters take part.

Length 300 feet **Price £7 10 0 (less 33⅓ per cent)**

The Lighthouse Keeper

We confidently recommend this film to the notice of showmen as the best-staged British subject produced for many months. An interesting story of an old lighthouse keeper who, after drawing a sum of money from the bank, is attacked by two "land sharks"—male and female. After a struggle he succeeds in escaping from them and duly makes his way to his lighthouse home, where his daughter is anxiously waiting his appearance. He places the money in a candlestick below the candle, and then makes his way to the top of the tower to trim the lamps. The two villains whose earlier attempt to seize the money has been witnessed, break into the tower during the night, attack the old man and, leaving him senseless, proceed to search for the money—without success, although in looking through the tower one of them actually carries the candlestick containing the coins. The keeper's daughter meanwhile has discovered her father's senseless body, and gives an alarm signal, which is seen by a coastguard. The lifeboat is seen being launched (a very striking scene), and the sturdy sailors capture the thieves and revive the old man, who adds to the discomfiture of the wretches by showing them the simple hiding-place of the coins for which they were searching.

Length 590 feet **Price £14 15 0 (less 33⅓ per cent)**

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shall work in the interest of the whole with clean hands. May such a laudable ambition be maintained.

* * *

So Mr. Smith, sen., of the Vitagraph Co., has followed his visit to Paris with a jaunt to Berlin. It will be interesting to know what he thought of the "Gay City" and the "home of lager."

* * *

M. GAUMONT, after two days in London following his trip to the States, is back in Paris, and was, I believe, at the meeting on Monday. He has had a busy and arduous time this last three months, but comes up smiling as occasion requires, and, as the Yanks say, "generally gets there" when trouble is brewing.

* * *

MR. BARKER returned on Tuesday on the same boat that took him to the States—*The Lusitania*. Quite a lot of kine people have journeyed on this vessel, including the writer—if he may be called a "kine person."

* * *

MR. BARKER has been tremendously busy since his return trying to obtain definite and true knowledge of the position of affairs in this country. His strenuous and hard work in America and his 11,000 miles of railway travelling does not seem to have in any way made him lose vitality or energy. He is anxious to bring matters to a better conclusion on this side and cannot understand what all the trouble is about. I believe Mr. Barker will forage out the so-called grievances of both sides and try with his strenuous personality to have matters adjusted quickly.

* * *

I HEAR, on quite good authority, that the Bill that Mr. Gladstone is bringing in to deal with kine shows will be an astonishment to the showman. Several trade authorities have been consulted on the matter, and it is quite "on the carpet" that "non-flam" will be the only film allowable for public presentation. If this is a fact it should give the parliamentary agents plenty of business.

* * *

I AM told that Mr. Smith, who is again leaving the services of Mr. R. Paul, has not yet made definite plans for the future, but those who know him as a hard and intelligent worker will wish him success in any new sphere of labour.

* * *

THERE is no longer question about the great success of the Burns-Johnson fight pictures. Wherever they have been shown in the provinces the business has been enormous, and the provincial papers in reporting the exhibition not only pay a tribute to the excellence of the pictures themselves but also attest to their marvellous drawing power. The attraction they have for the public is indicated by the immense business being done at the Shoreditch Empire this week, where every day a special matinee for the pictures has been given. Although not largely advertised these matinees have been attended by crowded audiences.

* * *

THE Burns-Johnson film is being shown this week at the following places: Empire, Shoreditch, Chesterfied, Liverpool, West Hartlepool, Leeds, Bristol, Stockport, Wakefield, Manchester, St. Helens, Plymouth, Lancaster, Portsmouth, Newcastle-on-Tyne, and touring in South Wales. Next week every available copy is fully booked.

* * *

AS was anticipated, the fight pictures created a sensation in New York. Cabled advices from Mr. McIntosh, who went to America to place the film, state that they will be shown simultaneously in over a dozen theatres in Greater New York next week, as well as in Chicago, Philadelphia, Boston, and many other of the leading cities.

IT may sound strange to us that in distant Siam there is a marvellous interest displayed in English boxing. Mr. A. C. Bromhead, the London manager of the Gaumont Company, Ltd., has received a cabled offer from Bangkok for the exclusive rights of the Burns-Johnson pictures in Siam. The offer is under consideration. Our little brown brother seems to be advancing in civilisation!

* * *

AMONG the numerous new companies registered within the last few months, one of the most interesting is the British Bioscope Manufacturing Co., Ltd., which has installed plants at Long Acre and Clapham and intends to go in strongly for several branches of the business. Mr. Frank Porter, an experienced practical engineer, is Works Manager and has already installed the most up-to-date machinery. In addition to producing apparatus, the firm intends making a speciality of topical films, and has already made arrangements to exploit them at a prominent West End theatre.

* * *

I AM indebted to Mr. A. M. Miller, New Zealand manager of West's pictures, for copies of two recent issues of *The Sporting and Dramatic Review* of Auckland, N.Z., which go to confirm my impression that the chiefs of all West's enterprises are one and all born press agents. Matter referring to West's Pictures occupies something like a third of the "stage" section of the paper—all real interesting "newsy" matter. I am not surprised that at the local Opera House Mr. Miller has been enjoying crowded houses.

* * *

MR. WEST'S enterprise is further evidenced in the announcement that he is about to exploit the Urban-Smith colour films through Australia and New Zealand. Remembering the enthusiasm of audiences "down under" for everything good in animated pictures, it is safe to prophecy that the West establishments will enjoy yet another success when the natural colour films arrive.

* * *

THE Guard's Motor Run to Hastings, with its many interesting incidents, should provide the living picture showman with a film of real drawing power. There will be a number of subjects of various makes to choose from—the Urban, Gaumont aud Warwick Cos. all having made preparations to film this interesting event.

* * *

THE Gaumont Co.'s operators, I learned at Chrono House during the week, secured the use of a racing motor car for the journey, so that they should have had no difficulty in keeping up with the "fleet" of cars conveying the forces. Pictures from high speed motor cars, as we know from those taken on the Brooklands track, are always interesting, and the Gaumont views appear not unlikely to include some exciting incidents.

* * *

THERE is a deal of truth in "H. N. P.'s" letter on another page. He complains of the same old actors, same old scenery, same old baby carriage and effects, and practically the same old subject with a new title. Curiously, this was emphasized a day or two ago when I visited a North London show. In three films running I found our old friends alive again, notwithstanding they had been killed off in the previous picture, and the remarks of the audience testified to the absurdity. Cannot the showman use greater tact?

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CARRIED AWAY BY AN EAGLE

"THE LION" Co. edit

The Young Dog Shearer

— AND —

A Seance of Sleight of Hand

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"LE LION"

15 Rue Grange Bateliere

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PARIS

Animated Pictures in Illuminated Halls.

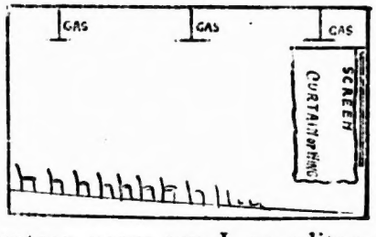
BY J. HAY TAYLOR.

"I tell you that until a few weeks ago, wings attached to a lantern screen were never heard of, and I have had four years' experience in connection with the art of projecting animated pictures." Such was part of a conversation I heard recently, the discussion evidently being in connection with light in the lantern hall. I smiled at the information vouchsafed.

A certain amount of illumination at a lantern lecture is often an advantage, for several reasons. It prevents the small boy getting up to tricks under cover of the darkness which too commonly prevails, strangers often feel a better security, and in connection with continuous shows of animated pictures patrons are the better enabled to find a vacant seat, and are thus precluded from unconsciously plumping down into somebody's lap through inability, owing to the darkness, to discern whether a particular seat was already occupied or not.

There are several methods of partially illuminating an exhibition room in such manner that the small illumination necessary is not detrimental to the illumination of the pictures upon the screen. Even subdued daylight can be admitted without detriment if controlled properly and the screen is duly protected.

Wings to screens—that is, a species of curtained projection abutting at right angles from the surface of the screen—have been known for many years, although I cannot recall mention of their use in any text book pertaining to the lantern, with the exception of some remarks by myself, details of which, for one or two reasons, I wish to put on record in the pages of the KINEMATOGRAPH WEEKLY.



About seventeen years ago I, as editor of the *Optical Magic Lantern Journal*, received a query from Mr. Alfred H. Saunders, at that time a prominent lantern worker in Birmingham but now the editor of the *Moving Picture News* of New York City, U.S.A., asking for details how best to use the lantern in the middle of the afternoon at some schools. The reply I printed in the journal alluded to, in effect—"erect opaque wings at right angles to the screen," etc. In due course Mr. Saunders tried this course, and sent me a letter stating that he was well pleased with the result, and at the same time sent a sketch of the manner in which he had used the wings, both of which appeared in the publication stated.

Curtaining, or winging the screen, acts well in daylight if the daylight can be so controlled that direct rays do not fall on the eyes of the audience, and the same arrangement of wings answers every purpose for keeping what might be termed a dim religious light in the hall at night time or at such time when all daylight is excluded. The preceding sketch shows how one of the ceiling lights immediately over the screen can be kept burning without any detriment as far as regards the audience, there being a top curtain and two side curtains. In this arrangement all that is requisite is to so shield the light that the flame itself cannot be seen from any of the seats in front of the screen, but is only reflected from either the ceiling or the walls of the building.

Hidden cornice electric lamps answer admirably, or even ordinary electric glow lamps may be placed almost anywhere at the sides of the building, but these lamps must be so arranged that no direct rays reach the audience—in other words, none of the audience must be able to see the incandescent filament of the lamp. Such is, however, easily arranged by placing over each a half-shell covering such as one often sees on lamps used for the inside illumination in shop windows. The exposed side of the lamp will thus be towards the wall at which the light is placed, and the only illumination in the hall will be by the diffused light from the walls.

There are many halls where a hint might be taken from the above, for one in coming from the outside light into the darkness has either to be led into a seat, or grope about until the eyes become accustomed to the new conditions.

Film Fire at a Darlington Show.

On Monday last, as a programme of living pictures was about to be commenced before an audience of some five or six hundred person (mostly children) at the Central Hall, Darlington, a spool of film became ignited by some means at present unknown and a panic occurred, fortunately without any loss of life, but not without injury more or less serious to members of the audience.

The machine stood in a cabin made of wood, lined internally with asbestos and zinc, and the operator seeing that the films had become ignited, hastily shut the door with a view to confining the fire to the box. The highly inflammable nature of the films, however, caused a sheet of flame to burst out of the aperture through which the pictures are projected, and a scene of the greatest uproar followed. Everyone endeavoured to rush for the exits, and seats were overturned in the wild scramble to be free. Efforts to reassure the audience that no real danger from fire existed were made by the manager of the exhibition, but his appeal was disregarded.

Meanwhile a telephonic message had been sent to the Fire Station, and within three or four minutes Captain Uttlep, together with several members of the brigade, were in the building, armed with hand chemical appliances. The engine was also got ready immediately in front of the hall. The chemicals soon told upon the flames. The box and entire machine were, however, totally wrecked.

The audience had all this time been struggling through the doors leading to the staircases at each end of the hall.

The main staircase, which is broad, was quickly crowded with excited people, but Inspector Thompson, together with Mr. Joseph Hunt, a well-known local farmer, succeeded in averting serious consequences. Timely help was also given by P.C. Brown. The officer was on the landing half way up stairs and encountered the heavy rush, which he succeeded in checking to something in the nature of order, so that eventually the people got to the ground floor without serious injury, though many children were somewhat severely crushed and frightened. Although no one was seriously hurt a young woman named Emily Light, of Whessoe Lane, had to be conveyed to the Hospital as she was seized with an attack of epilepsy. She has now been able to leave the institution.

Mr. Victor Branford, manager of the company occupying the hall, told a Press representative that the operator was a thoroughly experienced man and would certainly never think of smoking in the box, so that the fire could not have arisen in that way.

Spreewald in Winter.

An attractive and seasonable subject, illustrating various phases in the life and customs, at one season during the year, of the people of Spreewald, a district in the Province of Brandenburg, Prussia.

Owing to the marshy character of parts of the surrounding country, many of the homesteads are built each on a little self-contained Island, approachable in Summer only by boat, and in Winter over the ice.

In this unique film, many and unusual sights are given, and some of the chief features are—A pretty winter scene of village maidens and matrons emerging from church in their quaint and peculiar style of dress—Skating—Bath chair toboggans, propelled by men on skates—Harvesting brushwood—Taking home the family fuel—Chopping ice to obtain water—Cucumber pickling and packing, one of the principal occupations of the inhabitants.

No. 55 **Code "Spreewald"** **Length 300 feet**

In the Oasis of the Zibans

A Morocco travel series of rare beauty and educational usefulness. Full of incident and variety of subjects from beginning to end. Picturesque mountain scenery and corkscrew roads—Thermal wonders with grand steam effects—Native life and customs—The Sultan drives through the streets, escorted by a large body of mounted men—Cavalry and unmounted soldiers give an interesting display; at terrific speed they dash away, firing and recklessly brandishing their weapons—Among the Palm trees, etc., etc.

No. 4117 **Code "Oasis"** **Length 460 feet**

The Fisherman's Son

Thrilling Drama.

Enacted amid the charming Coast of Brittany—views of which, in themselves, are bound to receive a cordial reception by any audience—this absorbing drama of fisher life, unfolding a powerful story of hatred, mean advantage, plucky rescue by the victim's own son, followed by the denouement and justice which overtake the guilty party, is at once fresh, distinct, and stirring.

No. 3405 **Code "Son"** **Length 425 feet**

Geishas at Home.

A pretty picture of exceeding interest.

A group of charming Geisha maidens in picturesque costumes, gracefully dance, while another party play quaint-looking instruments. Views are given of the ladies at 5 o'clock tea, and also an engrossing study of Japanese children enjoying a meal.

No. 3409 **Code "Fan"** **Length 205 feet**

(This subject, if supplied hand-coloured 8d. per foot).

How Jones Paid His Debts

Intensely Comic.

From creditors, who are both numerous and pressing, Jones suffers many indignities—even his top hat, clothes and boots, are forcibly removed by those who have a claim upon them. He does not despair, however, but puts into practice successful schemes whereby he not only obtains a free meal, but clears off all his bad debts as well, and his modus operandi is most hilariously depicted in a film of perfect photographic quality.

No. 3406 **Code "Debts"** **Length 530 feet**

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A FILM OF THE FIRST NATIONAL IMPORTANCE

Camp Life from Reveille to Tattoo. Every arm of the service represented

"AS IT IS" and "AS IT MIGHT BE."

His Majesty the King and his right-hand men. Close portrait views of the King, T.R.H. the Prince of Wales and Prince Edward, Admiral Sir John Fisher, Field Marshal Earl Roberts, etc.

A GIGANTIC FEATURE FOR ANY HALL OR THEATRE

No. 2346 **Code "Englishman"** **Length 1055 feet**

PRICE 4d. PER FOOT NET.

CHARLES URBAN TRADING CO., LTD.,

Kinematograph Specialists and Film Publishers,

URBANORA HOUSE,

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Distributing Branches in every Country. **Telegrams "Bioscope, London." Telephone: 3118 Central.**

The Latest from Paris.

FROM OUR OWN CORRESPONDENT.

Circular to the Showmen from the Makers.

I understand the following has been sent out:—"We have much pleasure in advising you that from the 15th of March and after, we will allow you the right of exploiting our plain films for four months at 1·25 per metre. This price is not susceptible to any reduction or discount. Toning will be charged 10 centimes extra per metre, and the colouring at the usual prices. The films must be returned to us after four months from day of delivery and will be destroyed by us. This decision is taken by us in order that the same films are not continued to be shown to the detriment of each exploitant. All films sent on approval will be considered as sold if not returned 48 hours after. We shall be obliged by your acknowledgment of the above as well as the enclosed conditions."

A Necessary Understanding.

At last a decision has been taken by the makers at the meeting at the Theatre Robert Houdin on Saturday, which strengthens the understanding agreed upon by the Convention, that is to say that from the 15th of March no more films will be sold in France, Belgium, Austria-Hungary, or Switzerland. Of course, this only applies to new subjects. The old stock of films is to be sold from prices varying between 75 and 40 centimes per metre according to the state they are in, so that in a very short time the market will, it is hoped, be cleansed of all the old films which have been on sale quite a number of years.

It is now quite a well understood thing that henceforth all the films are let out for a period of four months at the price of 1·25 per metre in all the above mentioned countries, and any exploitant not returning them in the stipulated time will be liable to be prosecuted and, furthermore, likely to have his future demands refused by the thirty-two makers who signed the Convention agreement. As I have always said, this four months is insufficient, and several makers, amongst whom are the Eclair and Lux, are earnestly working in order to obtain a prolongation of the time and get the makers to accept six months instead of four. This, I believe, will be arranged, and I feel certain a decision to this effect was decided upon at the meeting on Monday. In any case, should there be difficulty as to this clause, I believe several makers will leave the Convention and act on their own accord. I know as a fact that several companies who owe their position to the showmen have decided not to cut the showmen's throats, and they will act in agreement with those to whom they owe their success.

Unfortunately there are one or two very powerful firms who do not care what becomes of the showmen as long as their own financial interests are served, but these firms are well known and they may very likely bitterly rue their decision. Why will the makers not understand that the showmen and hirers are their means of living, and that their interests must be guarded?

A Prophecy.

The *Cine Journal* has received the following from a person in the trade: "Will you allow me to say a word about the Convention of Makers? My opinion is that this Convention will just last about the six months essay and then fall through, thus allowing a certain very interesting firm actually out of the market to appear again. This explains the eagerness of this firm to push the Convention." This seems curious to me, and I shall be amused if anything comes out of this prediction.

Financial State of Kinematograph Shares.

Le Camphre	Issued at 100 francs	27·00
Camphre (Cie Francaise du)	do.	16·00
Celluloid (Sté Indust. de)	do.	132·00
Celluloid Petitcollin ex coupon 6	do.	66·00
Cinemato Eclipse	do.	300·00
" " shares	do.	305·00
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News and Notes.

Electric Theatres, Ltd.,
according to a statement by the Chairman, are already earning profits at the rate of 50 per cent. per annum.

"The Last Days of Pompeii,"
the Warwick Company's great success, has been included in the programme at the Grand Theatre, Hanley, and created quite a sensation in the town.

Canada and Australia by the Kinematograph.

A lecture under the above title, organised by the Colonial and Continental Church Society, was given at Hampstead Town Hall on Friday last. The views illustrating the life of the settler in both these colonies, were made still more interesting by the racy address delivered by Archdeacon Rennison, of Moosover, Canada.

The New Century Co.
have prepared a useful little booklet describing the Burns-Johnson fight, the film of which they control exclusively in various parts of the country. The struggle is described round by round in a vivid manner, and photos and interesting details regarding both men are given. The booklet should bring many people to the New Century entertainments and is well worth keeping in memory of a striking (in more than one sense) film.

The Value of the Iron Box.

The fire-proof chamber which has recently been fitted in the Town Hall, Ayr, for the purposes of living picture entertainments has not been long in proving its value. A film caught light during the progress of a show a week ago but was put out without serious consequences arising and without a panic, some excitement, which arose among the audience when the flames were observed, subsiding immediately it was realised that they were confined to the fire-proof chamber.

Living Pictures and the Anti-Vivisection Movement.

The delightful series of Urbanora Pictures entitled "Life in the Animal World" were presented at a meeting in aid of the funds of the National Anti-Vivisection Society, at Caxton Hall, on Thursday last. Mr. R. Somerville Wood, M.A., furnished interesting explanatory remarks to the pictures. The Kearton bird pictures and views of elephants at work in the teak forests of Burmah, bees engaged in housekeeping, etc., secured continued and enthusiastic applause from an audience of animal lovers.

Jury's Pictures at Luton.

At a recent meeting of the Luton Council reference was made to the fact that an upper room in the Town Hall, which it was proposed to use as a reading room during the erection of the new Free Library, had been let to Messrs. Jury during the winter for the purposes of a living picture entertainment. Alderman Wilkinson protested against the practice on the grounds that it had robbed Lutonians of an opportunity of expressing their views in public meetings, and hoped in the future ratepayers would not be prevented from holding meetings for the sake of an extra £10 or £20. Replying, Councillor Dillingham said that so far from receiving £10 or £20 they had £370 from Messrs. Jury and would have been mad to refuse such an application.

Bristol Council and Kine Shows.

At a meeting of the Bristol Sanitary Committee on Thursday last the City Engineer reported that he desired to call attention to the necessity of bye-laws for the protection of the public when kinematograph exhibitions were given in rooms licensed for singing and music. At present many of these exhibitions took place with neither a fire-proof box for the enclosure of the apparatus, any means of extinguishing a film in the event of its firing, or a qualified operator to manage the apparatus. A recent exhibition in a schoolroom at Clifton might have been attended with serious consequences if one of the audience (an expert in the use of the apparatus) had not rendered timely assistance. Control was required over the materials used, as well as the apparatus; acetylene gas, ether, or other spirit saturators were dangerous, and should not be allowed. The box or room in which the apparatus was manipulated should be constructed of fireproof materials and placed outside the room occupied by the public. The operator should be licensed for exhibitions of this character. The Chairman said he thought the matter had better be referred to the Town Clerk to draft a set of bye-laws. At present the police were responsible, but the Engineer's recommendation was the proper course to take. This course was adopted.

A Sane View of the Kinematograph "Danger."

A correspondent of the *Sunday Times* writes: "Whilst I was watching an exhibition of the kinematograph a year or two back at a Brighton hall, the picture suddenly blazed with fire. There was, of course, a general and immediate stampede; but, happily, with no very serious results, as several present, like myself, did not rush. My own personal experience of "panics" at theatres, music-halls, and other places is that the greatest danger is created by the action of the audience. Whilst it may be too much to expect people to keep their seats calmly, rushing wildly and selfishly at the first appearance of danger is a suicidal if not a criminal practice."

The Gem, Great Yarmouth.

Mr. S. Lawrence, manager of this successful establishment, writes that an improvement has been made in the heating arrangements of the building, which has now been installed throughout with a thoroughly up-to-date system of hot water pipes and radiators—the one improvement that was needed to make the Gem a perfect picture house. The improvement is duly announced by a special poster. By the way, the Gem management is to be congratulated upon the promptitude with which it took advantage of the present widespread interest in the possibility of an invasion of this country, and how the country might be defended in such an event. Another special poster announcing a film showing these things has been sent us, and should do its share towards filling the Gem.

New Companies and Financial Items.

A partnership, with the title of the Simplex Kinematograph Synchronizer Co., was registered on February 26th with the object of manufacturing a patent device for securing synchronous running of kinematographs and gramophones, the duration of the agreement being 14 years; general partner, F. A. Thomasein; limited partner, R. H. Miller; each contributing £100 in cash. Registered office, 12, Little Newport Street, W.

Particulars of £3,000 debentures created February 4th, 1909, charged upon the undertaking and property, present and future (including uncalled capital), of Jury's Imperial Pictures, Ltd., have been filed in accordance with the Companies Act.

The District and Provincial Cinematograph Co., Ltd., was registered on March 11th, with a capital of £120 in 5s. shares. Registered office, 35, Surrey Street, Strand, W.C.

Paris Films, Ltd., was registered on March 10th with a capital of £1,000 in £1 shares.

London Cinematograph Co., Ltd. (1909), was registered on March 10th with a capital of £50,000 in 10s. shares. Registered offices, 20, Bedford Street, Strand, W.C.

London and Provincial Electric Bioscope Theatres, Ltd., was registered on March 12th with a capital of £500, in £1 shares. Registered office, 129B, Western Road, Brighton.

International Film Bureau (Ltd.).—March 13th. £1,000 in £1 shares. Registered office, 27, Chancery Lane, W.C.

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will be specially rehearsed this week in the Upper Castle Yard, Dublin, in order that a kinematograph picture may be obtained.

Metallic Films.

A Brussels inventor has patented a process for printing kinematograph pictures on a sensitive emulsion coated on a varnished metal band. The metal is preferably iron, tinned electrolytically to a matt, white or nickelled condition and the varnished band is coated by being drawn through the emulsion. Particulars as to the price and qualities of the new film base are not given. It would appear that considerable modifications would be necessary before "ironclad" films could be used in the projectors of the present day. On the other hand, in non-inflammability and presumably also in wearing qualities, metal films should be superior to the present celluloid product.

"England Invaded."

Mr. Leo Stormont, who controls the bookings of the film with the above title, which it will be remembered he accompanied by recitation and song at the London Coliseum last week, writes that it has now been booked for the Moss-Stoll tour and the United County Theatres, Ltd., and is for the present "barred" in the towns in which the establishments of these two managements are situated. Numbers of other towns are vacant. Managers in search of a good topical attraction may care to get into touch with Mr. Stormont, at the London Coliseum. It is pointed out with reference to this film, that particular care has been taken that the uniform of the invaders should not resemble that of any European army.

Control of Shows.

At a meeting of the Chippenham Town Council Mr. Small said that about twelve months ago there was a loud outcry as to the holding of shows, etc., in Park Lane, but for the past three weeks there had been a similar show in the upper part of the town. He should like to know whether the Surveyor was satisfied as to the sanitary arrangements and as to what had been done in the event of a fire or panic. The Mayor thought they had no control; it was on private property. The Clerk thought it was a matter for the County Council, and said he would look the matter up. Mr. Brinkworth said he had visited the show, and as far as he could see there were only four exits. Mr. Croft suggested that while the Clerk was looking the matter up he might see if they had power to close the show on Sundays. The matter then dropped.

Exploiting the Unemployed.

Under date March 10th, the *Eastern Daily Press*, Ipswich, remarks: "We hear a rumour that an effort is being made to obtain for public exhibition kinematograph films of the people receiving the soup which is being provided for the unemployed out of the Mayor's Fund. We hope that the rumour is untrue; for we can hardly imagine anything more objectionable to the respectable poor than that a public show should be made of their destitution. If anybody has any such intention, we venture to appeal to their good feeling to abandon it. There is very little privacy for anything in these days; but this is emphatically a matter in which the feelings of destitute respectable people ought to be respected." We have not heard from any of the film manufacturers that they intended taking a subject of this class, in which we can quite understand no deserving unemployed would like to figure. On the other hand, would not the exhibitor of such a picture unloose ones pursestrings and lead the onlooker to give to the fund for the benefit of the unfortunate people pictured on the screen?

Musicians on the Screen.

A new method of attracting the public to kinematograph shows is suggested by a writer in *Der Kinematograph*, who suggests that films should be taken of musicians of the day, performing on their particular instruments, the piece of music being reproduced either by automatic means or by a competent performer while the picture is being shown on the screen. The writer, who evidently has his eye on the possible effects of this scheme on the receipts of the hall, says, "by this means a complete concert programme could be rendered and the names of such artistes as Caruso may be displayed on large placards. Who would not visit a kinematograph theatre if they saw great artistes advertised." Just so, but who would come again if they found that they had been drawn to the hall by something very like false pretences?

West's Pictures at Olympia, Melbourne.

Business during the week ending February 10th here has been phenomenal, the particular drawing card being "The Red Hand," which finished its third week. These special art films have certainly been an enormous attraction here and well worth the big outlay necessary in securing them; we are looking forward to the next series with pleasurable anticipation. Attractive features in this bill are The Smuggler's Daughter, Scenes in Palermo and Egypt, and How London is Supplied with Milk. By-the-bye, this last item is a splendid object lesson to the dairy companies here, whose milk is of light blue colour through adulteration; in fact, I don't know whether the picture is the cause of it or not, but during the last week the inspectors have been making unexpected raids on all purveyors of this household necessity, with disastrous results in the way of heavy fines.

Mr. Muir Wilson's Lectures.

Mr. Jas. P. Longhorn, who is accompanying Mr. Muir Wilson in charge of the lantern, during the latter's tour with a lecture on Japan, writes that the room was crowded on the first rendering of the lecture at the Church School, Fulwood, on Saturday last. Mr. Wilson deals with Japan from the political, social, commercial, religious and, above all, artistic point of view, and the slides are really magnificent works of art. Mr. Wilson is indebted to Mr. Mortimer Menpes for allowing him to reproduce a number of the striking views in colour from his work on Japan. The slides, which number some 170, also include views of Port Arthur, before and after the bombardment. The lecture will be delivered on some six more occasions this season and looks like more than repeating the success made by the same gentleman's previous lecture dealing with Canada, which was delivered for the last time on the 4th inst. and which has been attended by some thirty or forty thousand people from the Sheffield district alone.

Mr. J. W. Smith,

who, as manager of Mr. R. W. Paul's kinematograph department needs no introduction to the trade, is severing his connection with the latter at an early date. Mr. Smith tells us that his future plans are uncertain, but it is probable, we imagine, that his life long experience will soon be taken advantage of. Mr. Smith, it will be recalled, joined Mr. Paul almost immediately after the latter started business, in the days when the kinematograph was the novelty of the day. After five years' service, he left for a period with the Warwick Trading Company. His return to his old firm was duly recorded in our paper some twelve months ago. Mr. Smith is one of those fortunate members of the trade whose duties have taken him to practically every part of the world. He has visited Norway, Spain, America, and South Africa in search of pictures, and among his most famous exploits were the films of the murder of the King of Portugal, King Haakon's wedding, the Spanish wedding, etc.

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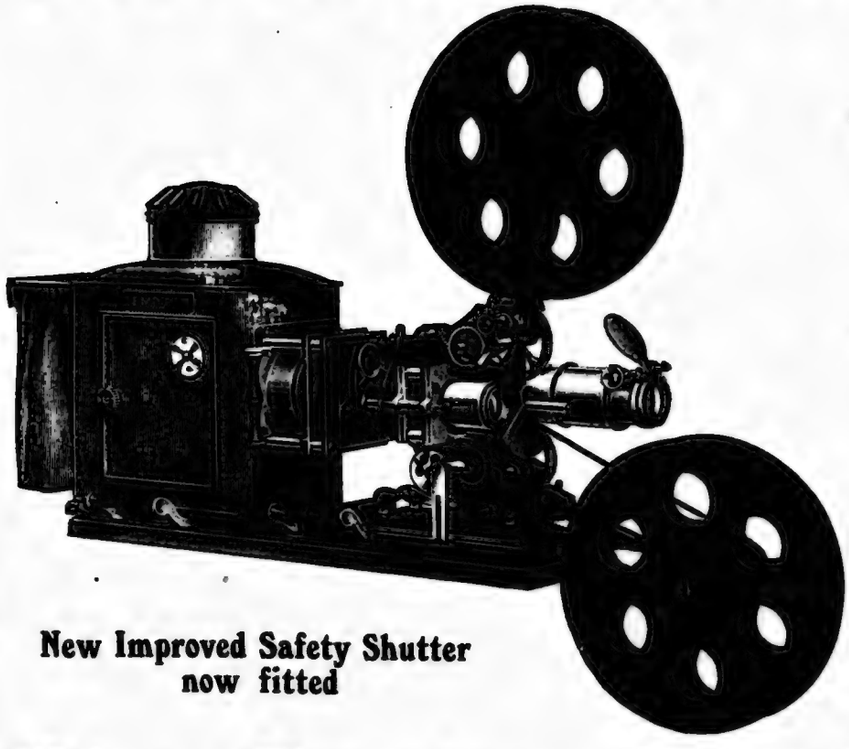

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DISSOLVING EFFECTS.

To the Editor, Kinematograph and Lantern Weekly.

Sir,—We notice in your current issue a reply to Mr. A. R. Hogg by your expert as to an easy method of obtaining a dissolving effect with a single lantern. We thought it might be of interest to your readers to know of a method which we employ and have found very satisfactory. While one slide is in the carrier, the screw, which moves the arc from side to side in the lantern, is turned, removing the light from the centre of the condenser; this puts the screen in partial darkness. Here the slide can be changed and the arc gradually replaced in its original position. Should be pleased to have an opinion on this after being given a fair trial. While writing you we should like to mention our weekly show held in Grays at the Congregational Lecture Hall every Saturday. The performances have now been running for five years with great success, the hall being filled to overflowing at every performance, the films from the opening being supplied by the Walturdaw Company. We consider that our method of exhibiting pictures is absolutely safe, the machine being in a room with a separate exit, divided from the audience by an 18-inch brick wall, through a hole in which the pictures are projected. The whole is provided with an iron shutter which can be lowered instantly.—Yours truly,

A. E. Pearson, Horace B. Higgins } Joint Operators.

New Road, Grays.

KINEMATOGRAPH COPYRIGHT.

To the Editor Kinematograph and Lantern Weekly.

Sir,—The criticism passed in *The Stage* on February 25th on Mr. W. S. M. Knight's article may have been severe, but it was not, I submit, rude. Mr. Knight fails to reply specifically to the criticism. Instead he garbles what he previously said into a new and different statement. I will content myself with giving his former "absolutely accurate" statement on just one of the points with which he dealt and then contrasting it with his revised version. He said formerly—I use his actual words—

> The reason that the law allows a dramatic piece to be represented by means of a kinematograph exhibition is apparently solely that the proprietor of the particular exhibition is not the agent of the film manufacturer.

I said:—

> It is nothing of the kind. Assuming that a film publicly exhibited is a dramatic piece under the Acts, then the law does not allow anyone to represent it, or cause it to be represented, in this way, if the film is plagiarised from a copyright play. In these circumstances any person representing or causing representation is liable for infringement of playright. The manufacturer, if he or his agent represents the film, is also liable. The person who merely manufactures or sells the film is not liable in point of dramatic copyright.

Mr. Knight also said on this point:—

> Wherefore, but subject to the above note as to the international position, so long as the manufacturer confines himself to manufacturing and selling in the ordinary course of trade to the exhibitors, neither he nor the exhibitors can be restrained from representing a copyright drama, even though the representation should actually amount to a legal infringement of the copyright.

I said:—

> The matter is not subject to the note; and the exhibitors can, if there is infringement of playright, be restrained.

It will be seen that Mr. Knight made a serious misstatement of the law in more than one respect. He has amended it as follows, correcting his errors in the light of the criticism passed upon them:—

> The manufacturer of a kinematograph film representing a copyright drama, even if the law should be that the representation thereby (sic) is an infringement of the drama, cannot be successfully proceeded against in respect of a public representation of the film by an exhibitor who is not and does not exhibit as (sic) his agent.

Mr. Knight has now the effrontery to say "this opinion is stated in the article (of February 11th) very precisely by him."

I will only add that I did not say in criticising Mr. Knight's nonsensical statements that a film, or the representation of a film, could constitute an infringement of playwright. Nevertheless I incline to that view, properly expressed.

I can rely on your sense of fair play and journalistic usage to give this letter, in its entirety, the same prominence as you gave to Mr. Knight's article.—Yours truly,

Bernard Weller.

16, York Street, Covent Garden, W.C.

MANUFACTURERS AND SHOWMEN.

To the Editor "Kinematograph and Lantern Weekly."

Sir,—I am given to understand that trouble is brewing among the manufacturers. I certainly think their grievances genuine upon many points, but if some of them were to remain in their own line of business, selling, instead of running entertainments, it would be more of a credit to them. If manufacturers appear to think there are large profits to be derived as showmen in the present state of business, I should be very pleased to show any manufacturer that this is not the case. The public are getting thoroughly sick of paying for the same characters, same costumes, same scenery, and almost the same titles. As a showman, I think that new subjects should be like new operas—entirely different from previous successes.—Yours, etc.,

H.N.P.

BRIXTON'S SUNDAY SHOW.

To the Editor of The Kinematograph Weekly.

Sir,—Re your paragraph in last week's Kinematograph Weekly about Brixton's Sunday shows, I beg to say that "Pictureland" has been opened for three years, and the show I give there is always of the best and fit even for the Rev. Waldron to see. I hire my films from Mr. Walter Payne, of Brixton Road, who keeps, as you know, nothing but the best. I may say that ever since I have been opened here, I have always had trouble with a few narrow-minded people about Sunday opening, and they have moved heaven and earth to make me close on Sunday. According to their idea it is a crime for anyone to have a little amusement on "the day of rest," but is not amusement a form of rest? I could fill a book with particulars of the ways they have used and are using to close me up, but I have long since learned to ignore them, as not worthy a sensible person's notice.—Yours, etc.

E. Savage.

"Pictureland," Brixton.

Swansea Sunday Services.

The crowded audience at the Star Theatre Sunday evening service would give the Free Church Council Congress considerable food for profitable thought and discussion, says the local *Post*. There is a plentiful programme of hymns, and the bioscope views included Western Justice, The Shepherdess, etc. In the absence of Mr. Coutts, through illness, the service for the present "conducts itself," and the habitues miss the genial voice with its running fire of edifying comment, its little tales of waifs and strays, and its effective narratives of the stories of the Bible.

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Latest News from America.

(FROM OUR OWN CORRESPONDENT.)

NEW YORK, March 8th, 1909.

An Important Conversion.

Mr. W. H. Swanson, head of the famous rental concern of the same name, this week makes one of the most important statements that has been laid before exhibitors since the present struggle between the Patents Company and the Independents started. In an advertisement in the *Billboard* of March 6th he says: "I wish to announce to you that from this date all Swanson offices will be pleased to rent you films, no matter whether or no you have paid a machine license. The interest Mr. Swanson has taken in the existing conditions of the moving picture business and the strong opposition he has made against the payment by the exhibitors of a two dollar weekly royalty, and his interest in and loyalty to his customers will, we believe, lead to our becoming Independent. Mr. Swanson has considered the question most carefully and has investigated very thoroughly the source of supply of film for the Independent exchanges, and he believes that subjects which are to be placed on the market by the International Projecting and Producing Company are unequalled not only in subject matter but also in photography."

This is easily the most important announcement made since the opening of the present state of civil war in the American trade. The announcement made in your last issue that several of the Swanson offices were to have their licences cancelled by the Patents Company may have something to do with this important decision, although no statement to that effect has been made. Mr. Swanson's prominent part in the work of the Film Service Association, for the formation of which he was largely responsible and of which for a time he was President, lends an added importance to his decision to transfer his great influence and weight to the other side, and it will probably be found that his example will be followed by more than one other rental concern.

At the time when Mr. George Kleine was the champion of the European manufacturers, Mr. Swanson, as the representative of the F.S.A., many a time crossed swords with him in the trade papers, and at that time was firm in his support of the Edison manufacturers. By the irony of circumstances, Mr. Kleine is now associated with those whom he previously opposed while Mr. Swanson is championing the cause of which he was one of the most formidable antagonists. That the Patents Company should have alienated so influential a supporter speaks more loudly than anything else could to the sentiments of dislike to which their grasping tactics have given rise in every part of the United States.

Patents Co. Win a Case.

The Vitagraph Company who, it will be remembered, were sued by Percy G. Williams of the Orpheum Circuit on their refusing to supply him with films until he had signed their agreement as a member of the Patents Company, have won their case, Justice Fitzgerald holding that the Vitagraph Company were obliged to serve the Orpheum theatres with films only as long as it suited their pleasure.

Items.

The Southern Film Exchange and the Theatre Supply Film Company of Birmingham, Ala., have joined forces under the name of Theatre Film Supply Company, and are opening a further branch at Charlotte, N.C. The company will supply the films of the "licensed" manufacturers.

The Moving Picture Exhibitors Association, of San Francisco, are meeting frequently for the purpose of defeating the efforts which are being made to close their establishment. The draft of a proposed ordinance regulating the construction of picture theatres and nickelodeons has been submitted to the Building Committee of the Board of Supervisors. Considerable opposition on the part of showmen is felt to any iron-clad ordinance on the grounds that it is impossible to work buildings costing so much, at a profit when the low prices of admission and high rents are taken into account.

The Ohio exhibitors are the latest to form themselves into a protective association. The aim of the organisation is to further the business interests of the picture managers, to elevate the character of the pictures, and to take joint action when the interest of the local picture men are threatened. Practically every exhibitor in Ohio has joined the new body, members being allowed to use "Licensed" or Independent films according to individual taste.

Herr Von Grutzner,

in a paper read before the Scientific and Medical Union of Tubignen, made some interesting remarks, referring to the possibilities of the kinematograph as an educational and scientific instrument. Herr Grutzner, remarks particularly on the value of the instrument owing to its power of reproducing rapid operations at a slow pace, so that every incident can be followed, or, on the other hand, showing a very slow process at a greatly enhanced pace, if it is necessary to save time. He instances the growth of a plant, which in reality occupying several months, can be shown on the screen in four or five minutes, and a fly's wings in action, etc. A fly, he says, makes 350 beats per second with its wings and a bee 190. So rapid are these motions that the human eye cannot follow them, but with the aid of the kinematograph one is able to inspect every phase and movement. Herr Grutzner states that it has also been found possible to photograph the digestion of food in a frog's stomach, by means of an X-ray apparatus attached to the kinematograph, and by accelerating the resulting kinematograph film, to show the whole process in a remarkably short space of time.

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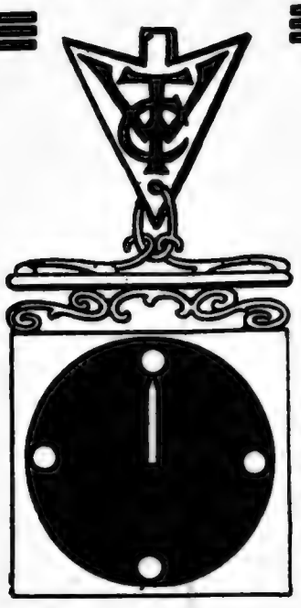

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The Grand National, 1909.

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Technical Notes and Advice.

We have obtained the services of a leading expert to deal with difficulties which readers may need light upon. Queries should be addressed "Expert," Kinematograph Weekly Office.

To Increase the Life of Films.

"A.R.A." asks, why not cover films with a strip of celluloid after the style of cover glasses on ordinary lantern slides? It would be quite possible to protect films in this manner, i.e., sandwiching the picture between two celluloids, but I am of opinion that "the game would not be worth the candle." To do so would entail great expense on the part of the manufacturers. Again, if such means were adopted the thickness would be such that five hundred feet would fill a spool capable of holding in the ordinary way one thousand. If a film must be protected, why employ another strip of the same thickness at all? A method could be devised for giving a coating of celluloid or other suitable varnish which would act as a protection. That, however, reminds me that in conversation with Mr. G. Albert Smith (who has since become famous) about ten years ago, he said he had been at work in connection with the protecting of the sensitized surface of films and so far it had been a success. I do not, however, remember the details as to whether he cemented a strip or gave a coating of varnish.

Books Out of Print.

Reply to "A. J. Freeth."—I never heard of the "Scientific Optician and Lantern." I think you must be mistaken in the title. Myers & Co.'s address is 137, Oxford Street, W., but their book "Rudiments of Colour by Rotation." written by J. Gorham, has been out of print for many many years. Fortunately I possess a copy and would be pleased to explain anything contained therein. This firm used to sell toys, magic lanterns, etc., years ago, but now deal in domestic machinery. You ask where Mr. Walter B. Woodbury can be found. This gentleman died several years ago, and his son of the same name died about two years ago in America. "Evening Entertainments with the Magic Lantern" was published by Messrs. Bernard & Son, 82-84, Old Street, E.C., but I fear it is out of print; however, better write to them. Most of the books about which you enquire had their being between thirty and fifty years ago.

The Best Kinematograph.

Although many correspondents ask which is the best apparatus on the market, I must for reasons decline to commit myself. Some individuals swear by one make, others by another. However, make a few calls in the vicinity of Cecil Court, Charing Cross, and inspect for yourself. Also call at Warwick Trading Co., Charing Cross Road, Butcher & Son, of Farringdon Avenue, Wrench & Son, Gray's Inn Road, and others whose advertisements will be found in these columns. These firms will treat you with every consideration and explain the best points of their apparatus. Make notes as you go along and you will find no difficulty in making a selection of the most suitable for your purpose. Any firm from whom you purchased would arrange to give a few lessons and instructions.—Answer to "J. W. W."

Colour Experiments in the Lantern.

An interesting experiment showing the secondary colours can be carried out with the lantern as follows. Procure from Wrench & Son, 50, Gray's Inn Road, or other firm making same, a chromotrope holder. This is a frame in which there are two circular mounts which revolve in opposite directions when the crank handle at the end is turned. Into these two circular mounts (one on either side) fit two pieces of cardboard in which have been cut three circles placed a la triangle. Over one aperture paste a piece of yellow gelatine, over the second a piece of red, and at the third, blue. Do the same with the other piece of cardboard. When these are rotated in the frame the circles will slowly overlap, giving the secondary colours—thus when the blue and yellow discs commence to overlap the colour shown on the screen will be green. Care must, however, be taken in selecting the proper blue, for if at all of a purple tint, green will not be shown. Many interesting experiments will be found in "Optical Projection," by Lewis Wright. It may be obtained from Messrs. Longmans, Green & Co., or Messrs. Newton & Co., 3, Fleet Street, E.C. I think the price is 3s. 6d.—Reply to "A. J. F."

Printed Instructions with Apparatus Sold.

A propos the remarks recently made in the columns of this journal of the great want of instructions when one purchases certain apparatus or lantern adjuncts. It is often too true that the salesman knows little or nothing except the price. Personally I have often entered an establishment and asked certain questions about apparatus and have been greatly amused at the replies. The salesman's duty seems to be to make a sale, not always of what the customer requires but something which the salesman says will do. One wholesale firm at least which I know of never supply shops with their apparatus unless with each box or wrapper is enclosed full and detailed instructions as to their uses. All the manufacturers issue instructions in pamphlet or other form of their apparatus, but these are not always forthcoming from the retailer. Let purchasers insist on obtaining these ere paying their money, and eventually they will be forthcoming.—Reply to "J. W. A. Hale."

Projection Lenses on Telephoto Principle.

A few years ago, two or three firms brought out projection lenses whereby by racking the component parts at varying distances so the focus became altered, yet the position of the apparatus did not require altering with regard to the screen to obtain different sizes of discs. In a word, the lens was somewhat akin to the one barrel of an opera glass. Lately the subject has died somewhat owing to certain difficulties regarding definition. However, there is promise of perfect types of this style of projection lens being placed upon the market shortly, and I hear that no matter the amount of displacement between the parts (within reasonable bounds) the definition will remain perfect from the centre to the edges of the screen.

Screen for Animated Pictures.

Brightness on the screen in connection with animated pictures is much sought after, and I have been a little surprised that the Anderton silver-faced screen has not been more generally used for the purpose. I have only heard of it being used on one occasion lately. Perhaps the inventor did not meet with sufficient encouragement, or the matter was not persistently brought to the knowledge of those most directly interested. However, this screen possesses such properties that if a small piece—say, a foot square—is fastened on the centre of an ordinary screen the portion of the picture falling on this, radiates so much light that the rest of the picture is dull by comparison. This screen is somewhat on the holophotal principle and was first brought out by Mr. John Anderton, trading as R. Field & Co., of 142, Suffolk Street, Birmingham, somewhere about 1895, for use with the ordinary lantern before kinematograph pictures became general. I received one of the first made from Mr. Anderton (and am sending a small piece to the Editor of the Kinematograph and Lantern Weekly so that he can try the effect for himself), and prized it very much; unfortunately one day it was left outside in the rain and the surface got destroyed. The surface I may say has a species of small ribs and the screen is made of opaque thin rollable millboard, and it certainly was the finest thing in screens ever brought out. The inventor is an optician of repute, and he is also the author of over a dozen pantomimes which have been performed at Birmingham.

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Round the Shows.

We shall be glad if Showmen and Exhibitors will send us their Programmes, List of Films, or any information respecting their doings.

At the Exchange Hall, Blackburn, this week the Johnson-Burns pictures have been all the rage.

Theatre Royal, Heywood. This place of amusement will be opened as a Picture Palace by the Edison Picture Co., on March 22nd.

Norwich, The Assembly Rooms. The New Era Pictures are drawing good houses Violet Charlesworth's film proving interesting and the competitions very popular.

Sunderland, The Palace Theatre. A grand variety programme was presented here with Rameses and A-Bo-Kou, Ruffells up-to-date bioscope is having packed houses under the management of Mr. Henry N. Phillips.

Oxford, Middlesbro'.—The success of Mr. Sidney Bacon's programmes is well sustained this week. The films include The Ingrate, The French Revolution, Witch's Donkey, and a Child's Devotion. Messrs. Fox and Melville do a capital variety turn.

Barking Pictureland, The programme here is very interesting this week comprising A Broken Heart, Ragpicker's Wedding, Tom Thumb, and many more films. Mr. Henry N. Phillips having extended his visit.

Picture Palace, Neath, S. Wales—Mr. Leon Vincent has bought the freehold of these premises and rebuilt the Theatre on the most approved and up-to-date principles and will open on Easter Monday with animated pictures.

Sidney Bacon's programme at the St. James's Hall, Kingston-on-Thames this week includes Cartouche, Test of Friendship, Alpine Sports, and by a Woman's Wit. An eccentric comedian Ugar also appears. On Friday night a go-as-you-please contest takes place.

Southend, The Peoples Picture Palace. Mr. Henry N. Phillips is providing a good menu of animated pictures for this week including A Duel in the time of Richelieu, Miss Pimpernel's Gown, Steel Works, Glimpses of Italy and other subjects completing a full programme for 15 performances during the week.

Public Hall, Carlisle.—This week Mr. Sidney Bacon is giving his patrons a capital show. The films include The Territorials, Brahma Diamond, Sheridan's Ride, One Touch of Nature. Harry Seaton, humourist, also appears. On Friday a talking machine competition takes place.

New Hippodrome, Barrow-in-Furness.—The chief film here, advertised by handbills and a special poster, is the Gotch v. Hackensmidt Wrestling Match, supported by Love of Tylda, Daddy as of Old, John Gilpin's Ride and many others. The grand musical competition will be held on Friday as usual, prizes of £3 and under being offered to local singers.

Victoria Hall, York.—This week Mr. Sidney Bacon, has an excellent programme here. The films include Pompeii, False Telegram, Criminal Hypnotist, Ma-in-Law's Hard Life, and Child of the Regiment. Zanpetto and Napio, instrumentalists, also appear. Monday was souvenir night, when illustrations of Warwick's Pompeii was presented to the audience.

The Picture Hall, Middlesbrough.—Mr. J. Thompson is this week featuring Merchant of Venice, Sheridan's Ride, Sunset, Peggy's Prance, Face to Face, Mr. Feary Doesn't Like Policemen, Father Allan, Elephant Procession in Lucknow, Villagers' Quarrel, Importunate Neighbour, Suffragette's Dream and Cabin Boy's Bog.

Pictures form an important part of the programme at the Temperance Hall, Merthyr where a first-class variety entertainment is given nightly Lockharts Elephants topping the bill this week.—Haggars Bioscope was at the Drill Hall last Monday and Tuesday with the Britt-Summers fight, Tottenham Tragedy, Maid of Cifn Yolfa, The Dumb Man of Manchester, etc. Eight films were in evidence in the Rhondda Valley last week, Johnson-Burns being shown at The Palace Porth, The Theatre Royal Tonypandy, and the Tivoli Pentre, and the Britt-Summers at the Hippodrome, Tonypandy,

Vienna Hall, Seacombe (Managing Director, Mr. J. Sweed). The Royal American Bioscope Co., under the able management of Mr. J. Swede have procured a very good variety of films for the week. The Money Lender prominently tops the bill, other films shown include High Game, Four Footed Hero, Price of Bread and Adventures of a Beggar.

The Central Hall, Colne, takes a high place among the establishments which make a point of enhancing the attractiveness of the film by good descriptive advertising matter and tasteful printing. Mr. J. Duckworth, the Proprietor and Manager of the hall sends us a good two colour poster from which we take the following list of the chief films The King's Pardon, Enchanted Mantle, Nat Pinkerton, Child's Love, Chaffeur and Cabwoman, Follow Me and I will Pay for a Dinner, Slumberland, and Evasive Lodger.

The Gem, Great Yarmouth.—The chief films here this week are The Gun Shot, Hunting Extraordinary, Woman's Vanity, Eastern Magic, Gay Old Dog, Stilton's Revenge, Week's Absence, Spirit of the Ruins, Brink of the Precipice and Polite Parson. With the improvements noted elsewhere as having been made in an already up-to-date establishment, it will easily be seen that the management of this hall have no difficulty in "pulling" the public.

Mr. Ralph Pringle's manager at the Public Hall, Rochdale, has the usual wealth of advertising matter for the current week, a special poster being devoted to the star subject The Fatal Telegram, which is described as "the finest picture shown to a Rochdale audience." Other films include Balberg, Oh That Umbrella, Crime by Suggestion, Suffragette's Dream and In Search of Oblivion. Mr. Vera Guyon, chorus vocalist, is also in the bill.

The Kinnaird Hall, Dundee.—The U.S.A. pictures here enjoyed good audiences again last week an interesting series of films including Roller Skating, American Does London in Ten Minutes, Trainer's Daughter, Life of American Fireman, Modern Grace Darling and John Bull's Bread Basket. A trapeze performance by two talented artistes and an illustrated recitation by Mr. Claude Howell of G. R. Sims's "Lifeboat" rounded off a capital entertainment.

The Vaudeville Picture Hall, Walker-on-Tyne.—The films here for Monday, Tuesday and Wednesday include Brussels in Ten Minutes, Earth to Moon, Gipsy and Painter, A Little Music, Brothers' in Arms, Sammy Sucker, Poster Chase, Financial Scare and The Gentleman Burglar. On Thursday the following were featured Through the Canyons of America, Lazy Man, The Money Lender, Billy's on Fire, Price of Bread, Wild Man of Borneo, Biscuits Like Mother Used to Make, Burglar's Generosity and Universal Flirt.

The Palace and Shaftesbury Halls, Swansea, under Mr. William Coutts's management, appear to be firmly established as picture theatres. Both enjoy good selections of films, at the Palace the chief being Guardian Angel, Ambulance Dogs, Little Dog Clipper and Barbara Fritchie, while the Shaftesbury is showing Tale of the Crusades, Mystical Love Making, Stage Romance, Earthly Paradise, Hypnotic Drama, The Sacrifice and others. The Cinephone, the Gramophone and the talented artistes engaged as illustrated songsters add to the enjoyment of the large audiences which are the rule at both establishments.

The Bolton Picture Palace, where Mr. A. Rhodes is manager for the Excelora Picture Company, send us their bill for this week. A notable featureis the number of variety turns featured, but the pictures are also on a high level, the chief being Cinderella, The Parks of Paris, Apprentice's Smock, John's New Suit, Village Fire Brigade, Sorceress's Daughter, We are so Fond of Onions, and Son's Crime. The management are fully alive to the value of competitions for filling the house, and announce for this week one on the go-as-you-please system at the second house nightly, while next week there will be a special singing competition for girls in which the first prize will be a dressing-case, and the second a lady's watch.

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Thirteen at Table	330
The Jewel Casket	554
Undesirable Tenants	500
Playing the Fool	120
Gipsy Fortune-Teller	200
Pilfered Porker	200
Juggling Fiend	350
An Affair of Honour	210
Bridget's Lover	475
Life of Nelson	800
Moving Day	390
Where there's a will	675
The Poor Mother	355
Through Switzerland to Nice	300
The Prodigal's Return	275
The Crime in the Snow	445
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The Easterner	475
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The Black Hand	600
Santa Claus' Mistake	350
Magical Press	560

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New Central Hall, Wigan.—The titles of films this week are Cocoa Industry in Trinidad, Baby's Chum, Back from the Grave, Hands of a Wizard, Rifle Bill Caught in a Trap, Lightning Tours, More Milk for Baby, Hoist with his own Petard, Disciple of Vidocq, Reward of Santa Claus.

The New Century Pictures, which last week remained at the Colston Hall, Bristol, once again had an excellent series of films. Gaumont's Sunset was a general favourite, and among the others particular applause was accorded Porcelain of Good Quality, The Trumpeter, Volcanic Chimney, Cabin Boy's Sister, The Stepmother, and best of all The Burns-Johnson Fight pictures.

The Picture Hall, West Hartlepool, secured a special picture of the Cup-tie between Sunderland and Newcastle, and the film, announced by a special poster, is included in this week's programme of Black's Life Motion Pictures. The other subjects at this establishment include Nat Pinkerton, Ma-in-law's Revenge, Capricious Monument, Love v. Science, Aged Paralytic, Anonymous Letter, White Chief, Obliging Friend and Hawking. Mr. Baron Davies, the Welsh tenor, appears in illustrated songs.

Hastings Pier.—There is a first-class programme shown here this week by the Pavilion Bioscope; the films are supplied by The New Film Hiring Company, 97, St. Martin's Lane, W.C., and include England Invaded, to which the poem is recited by special permission of J. E. MacManus, The Hand, Fisherman's Fiancee, Miss Flirt, The Trumpeter, Rent Collector, Carrie Snation, and Spanish Blood. The pictures are admirably projected by the above firm's chief operator, Mr. Fred De Biere.

Palace Theatre, New Brighton, (Proprietors and Managers, Messrs. Leivers and Bennett; Resident Manager, Mr. Percy Penny). The N.C.T. Picture Co., with a smart and up-to-date selection of subjects, still continue to fill this popular hall, The Jones's have Amateur Theatricals, and the Fascinating Mrs. Francis appear to be great favourites. Other films depicted include A Wreath in Time, The Hindoo Dagger, Dancing Furniture, The Dancing Pole, A Welcome Burglar which combined with several talented artistes brought well merited applause.

The Pavilion, Sunderland.—Pathé's famous Film D'Art The Red Hand, with its vivid pictures of the under-world of Paris and its striking reproduction of the now famous Apache dance, is all the rage at this hall, and the management have not neglected to make the most of the attraction in their excellent advertising matter. The many good subjects also shown here include Good for Evil, The Flower Girl, Saved by a Dream, Through Venice in a Gondola, Shocking Shocks, Witch's Donkey, Spoilt Child and Two Pigtails. Master Finn, the winner of the last competition, is appearing this week, when another competition for local artistes is being held.

Oddfellows' Hall, Dowlais. Will Stone's Electric Pictures are the feature here, Mr. E. Pritchett the operator, sending us a list of films for the week, the chief of these being Britt-Summers, Face to Face, Tribulations of a Lover, Date Industry, Nick Carter (No. 4), Getting Father's Consent, The Locket, Follow Me and I'll pay for a Dinner, and Heroism of a Soldier. Mr. Leo Field, Comedian appears here. At the same establishment a special sacred concert was given on Sunday last, when the chief films were Jessica's First Prayer, Saved by his Dog, Life in the Alps, Vengeance is Mine, Jerusalem, Cheating Justice and Woodcutter's Daughter.

The Aberdeen Press, as usual, is full of praise for Mr. Dove Paterson's entertainment at the Gaiety, last week's films being described as the best seen in the town. Good as they are, they are probably no better than the selection which Mr. Paterson displayed for the first time on Monday of this week. Prominent among these is Nick Carter in Danger, Hard Times, Was it a Snake Bite? My Dolly, Non-stop Motor Cycle, Dancer and the King and The Electric Policeman. The Cinephone has two of the best selections yet given in the town by its agency in "I'm Afraid to Come Home in the Dark" and "Bravo! Territorials." Miss Cissie Bremner displays her accustomed cleverness as accompanist, and the entertainment is nicely rounded off by a "pictorial trip" to China.

The Electroscope Palace, Clapham Junction, under the management of Mr. J. Fabbro, Jn., has now been opened since last December as a first class place of amusement, devoted solely to living pictures giving continual performances. In spite of keen local competition in this line of business and the unsatisfactory weather, good houses are the order here, hundreds being turned away every Saturday and Sunday. The proprietors to cope with their ever increasing patronage are seriously contemplating alterations shortly to enable them to accommodate at least 700 at each performance. Amongst the most interesting subjects in this week's programme are The Diamond Thieves, A Broken heart, Closed on Sundays, Dust in his Eyes and others, headed by one of Fabbro's improved singing pictures "Chorus Gentlemen Please" which is the weekly draw at this most popular Palace.

At Mr. Sidney Bacon's Hall, York, this week there is a very fine programme including Gaul's Hero, Arab's Pursuit, Boatman's Daughter, Mediterranean Tragedy, and a lot of other first-class pictures. There is also the vocal comedian Joe Humphries appearing there this week.

Sheffield—We are getting quite busy here. Mr. J. C. Brothwell has opened a picture hall under the name of the Hillsbro' Palace of Varieties. There are now four permanent shows in Sheffield to a population of 400,000. This does not seem right to us, for when a travelling company can afford to engage the Albert Hall, which is within five minutes walk of the Empire, Hippodrome, Central Hall and the Grand at a rental of £175 per month and run the show only once nightly with penny admission tickets surely it would pay to commence operations at Walkley, Ecclesall and Woodseats, suburbs of the city two miles distant from any place of entertainment What say Messrs. Jasper Redfern and The Sheffield Photo Company? CENTRAL HALL——Everybody in Sheffield knows Jasper Redfern and the quality of the entertainment given at the Central Hall: the programme this week is up to its usual excellent standard. The films this week include Moscow under Snow, Love versus Science, Japanese Fantasy, The Black Coated Bandits, The Guards Alarm. Calorific Chest Protector, It is the House Decorator and A Drama on the Sea Coast, also smart variety turns by Garland, ventriloquist, Prof. Anderson, conjurer and Shenton and his Chicks in a Children's Birthday Party. THE GRAND——Proprietors, The Vaudeville Syndicate, Manager A. W. Turpin. The Raymond Bio Tableaux Company provide a good programme at this popular picture hall; Jules Verne is a great attraction this week, other films shown are Caught in his own trap, Athletic Harold, Childrens Wedding, Batty Dick, Cape to Cairo; I think the Cinephone would be appreciated by the Grand Patrons. THEATRE ROYAL, Attercliffe ——Props. North of England Theatres Ltd., Managing Director Frank Macnaghten. Although trade is very bad in this part of the city the management seem to have no difficulty in filling the hall. The headliner this week is Lady Letmere's Jewels; others included are The Cabin boy s Sister, The Warrior's Bride, The Energetic Woman, The Mysterious Thief, The Man in the Moon Seeks a Wife, also Cissie Coman's illustrated songs. HILLSBRO' THEATRE OF VARIETIES——Mr. Brothwell is doing good business at this recently opened hall. A Slave's Hate is well received by the audience Mind your own business, Gypsies Warning, Why Smith left Home, Born Tired, Carmen in Danger, Crazy Conjuror are their other films shown. The variety turns were Miss Vildia Short, comedienne and Lewis's Sketch company in Dear Bill.

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Who is Liable?

THE HALL PROPRIETOR, THE SOCIETY, OR THE EXHIBITOR?

The secretary of a well-known Society, not satisfied with other decisions, asks our opinion on a point which may interest other readers.

Presupposing that a fire or panic occurs during the show by which certain of the audience are injured or killed, with whom rests the legal liability for compensation?

It is nothing uncommon for several firms to be more or less directly concerned in connection with an evening's show, although their names might not occur in connection therewith. As an instance, we will suppose that

A is the proprietor of the hall;

B the secretary of a society who hires the hall from A for one evening for a kinematograph show;

C a lantern dealer or agent who is employed by B to supply the apparatus, films, etc., and in fact to supply the whole show. C himself does not keep such apparatus but is in touch with several owners of machines, etc., who do the actual work. He therefore contracts with

D, who is the owner of a machine, etc., and is in the habit of making contracts with such as C to give his services together with the use of his machine according to programme desired.

Such, then, we will suppose to have been the manner in which the particular entertainment in question has been brought about. Who would be legally liable for compensation should such a disaster occur as we have pointed out?

It by no means follows that a commonsense view of matters will coincide with that given by a legal luminary, but all the same let us look at the matter from the former view.

A, the proprietor of the hall, would naturally, as a man of business, have his building insured against fire and such risks as would be presumed to attend the hiring out, and would probably stipulate in the hiring agreement that all damage to chairs, etc. (fire excepted) would have to be made good by the hirer, B. This would probably be so as to provide against wanton mischief.

B, the secretary, and the society which he represents are to all intents and purposes the givers of the show to the public. It is their lantern which is being used and their operator is attending to the same. All praise goes to the society and naturally they are glad to hear people say, "What fine films the so-and-so Society have, and how nicely they were projected on the screen."

C acts the part of the middle man only and pockets the difference between what he charges B and has to pay to D. He is an unknown party as far as the public are concerned in connection with the show, and had B been able to get in touch with D without C's services then he would not have been wanted at all.

D himself is, as it were, the servant of B on this occasion notwithstanding the fact that he has been lent by C.

All things considered, it would be reasonable to suppose that as B is to all intents and purposes the giver of the show, he—or at least the society which he represents—makes the profits or stands the losses. He then should be the party to whom the unfortunate victims would look to for compensation. Such risks could without doubt be insured against as third person risks.

The above is an interesting question, and the foregoing is how the risk part appears to us as a non-legal luminary. Without doubt the question will appeal to many interested and we invite the opinions of our readers on the subject. Doubtless some of our readers have at times had a little "friction" in matters of this kind, hence an expression of their experiences would be of value.

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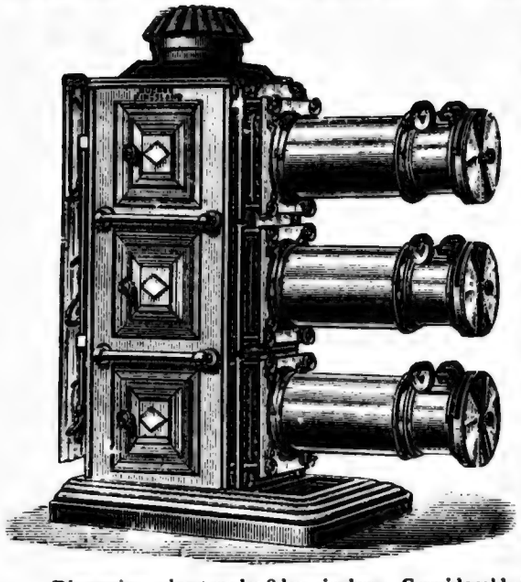

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THE LANDLADY'S PORTRAIT.—Among those who strive for the advancement of art, the lot of the artist is one of trials and tribulations. Seignieur Daub, an Italian artist, has neglected to pay his room rent. How he has evaded payment for so long a period, considering the feline instincts of his landlady, can only be conjectured. His successful evasion has its term when she suddenly appears and demands payment. A tramp, who is hiding behind a screen, sees the artist's dilemma, and suggests behind the landlady's back that the artist paint her picture in lieu of rent. Happy thought; the landlady, flattered at the artist's admiration of her beauty, agrees to sit, to the discomfiture of the tramp. The disgusted artist sticks manfully to his task. The minister calls; the maid announces him. The landlady, after admiring her portrait, leaves the room, while the buxom servant girl lingers. The jubilant artist enters and hugs and kisses her. The tramp attempts to join in only to find himself sprawling on the floor. Not satisfied, she chases him with a paint brush. He hides behind the easel. She makes a lunge at him and daubs the landlady's portrait The picture is ruined; the artist is in despair. The landlady is coming with the minister. All is lost! The artist and tramp find refuge on the roof. The landlady breathes vengeance. She follows, and appears over the ledge with a club. The artist falls through the skylight into the studio and hides in the chimney place. The tramp falls down the chimney and both roll out on the floor. The landlady enters the studio, and is captured, tied, and placed in the chimney and the artist and tramp escape.

THE JANITOR'S BOTTLE.—"I wish him life and happiness," said the Janitor, as he opened the bottle of "Old Rye" sent as a present from his brother, Jerry. As he is about to drink the maid warns him of the mistress's approach, and he hides the bottle in a desk drawer. Much to his disgust he is sent out to post a letter, and in his absence Mr. Biggs, while looking for a paper, finds the bottle and thinks it is one he has forgotten. While partaking of a nip his little daughter surprises him and asks him what he is doing. He tells her he takes it for gout, and he illustrates the malady by limping around. Getting rid of her he tries again, but this time is interrupted by a poet who wants to marry his daughter. Biggs, upset, uses little ceremony and soon gets rid of him. The bottle, however, has to be hidden rather hurriedly owing to the entrance of Mrs. Biggs and gouty Grandpa. Going for a ride, Mr. and Mrs. Biggs leave their little daughter, who, while playing battledore falls on Grandpa's gouty leg, and feeling sorry brings him Papa's medicine. The remedy suits Grandpa and he decides to keep it to himself. Labelling it "poison" he hides it behind Miss Biggs' picture and goes off to sleep. The poet enters, and before ending his existence goes to take a long last look at his beloved one's picture when he discovers the poison. This is a better way to die, but Miss Biggs discovers him and her screams bring help. The Janitor recognises his bottle and goes for the poet, down comes the chandelier on Grandpa's leg, and the poet is hustled out of the house rather roughly.

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The Itala Company have produced a comic film with the title SNOWBALL, setting out the misadventures of an impecunious musician, who, taking up a position in the snow with his violin, is pelted by a band of schoolboys. In avoiding their attentions he collides with numerous passers by, to whom he profusely apologises, but is finally seized by two of the injured parties and rolled into the snow until he is the centre of a huge snowball, which is rolled along to his lodgings. The landlady, observing a hand and foot protrudings, thaws the snowball and releases her lodger.

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The Warwick Co., who, by the way, made full arrangements for securing a film of the unique military manœuvres which were held at Hastings on Wednesday, have made two additions to the repertoire of the Cinephone, these being "A Laughing Song" and "Are You Sincere?" Orders for these numbers and for the military film may now be made and full particulars of the latter will be furnished on application.

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SERIES. No. 10

READY. March 20

SYNOPSIS

1. New York six day Marathon race, Cibot, France wins.
2. Presidential Inauguration. President Taft and Vice-President Sharman in the Tribune.
3. Presidential Inauguration. Waiting to welcome the President outside Senate House.
4. Oxford crew the first spin at Putney March 15th, 1909.
5. Cambridge crew practicing at Putney March 15th, 1909.
6. Army and Navy Football, Aldershot March 13th, 1909. Army's first goal.
7. Army and Navy Football, Aldershot, plucky defence of the Navy's goal.
8. Consul, the almost human Ape roller skater.
9. Wellman North Pole Airship at Olympia.
10. Guards rush to Hastings March 17th, Mr. Haldane inspecting before the start.
11. ditto Loading the artillery on the motors.
12. ditto motors starting from Chelsea Barracks.
13. ditto arrival at Polehill, Sevenoaks.
14. ditto scene on arrival at Hastings.
15. St. Patricks Day in London, decorating the Irish Guards
16. Iceland Wrestlers, ready to start.
17. ditto showing method of gripping.
18. Scenes in Paris—Postmens strike March 17th.

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*A Colonial Romance	487
*Romance of a Queen	900
Heroine of the Forge	315

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*Siamese Religious Drama ...	361
*Farmer's Grandson	607
*Winter Landscapes Round Stockholm	312

KINETO Ltd.,
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Britt v. Summers	1200
Incidents in the life of the Kaiser	305

LUX FILMS,
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*Turtle Doves	567
*Longing for Gold	662
*Do Not Sell the Skin	340
*Bewitched Drum	370
*Pietro the Bandit	560
*Madwoman's Child	724
*Sportsmen in Switzerland ...	527

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Biscuit Making	610
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*Janitor's Bottle	405
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Adventures of an Old Flirt ...	990

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Hard Times	390
The Crafty Usurper and the Young King	490
The Love of a Nautch Girl ..	480
His Work or His Wife	425
The Old Favourite...	250

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*In Winter's Grip	225
*That Marvellous Gramophone	500
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The Shepherd's Dog	375
River Panorama in Egypt ...	225
Why Father Learned to Ride ...	375
The Lost Memory	220
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*That Never-to-be-forgotten Day	345
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A Scotch Drifter Ashore ...	130

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*You Shall Not Buy Hats ...	543
Tragedy of the Sea	556
Japanese Fantasy	330
Weary Willie at the Carnival ...	565
Algy Earns His Own Living ...	575
Boatman's Daughter	640
Burns v. Johnson Fight	3700
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" " " (2) ...	193
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*How Jones Paid His Debts ...	530
Yokohama to Kyoto	440
Trooper's Bride	590
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Salonica to Smyrna	345
Invasion: Its Possibilities ...	1055
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Rifle Bill—	
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*The Inn of the Lost Valley ..	588
*From Bagneres de Bigorre to the Basque Limits	525
Carried Away by an Eagle ...	672
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The Policeman Prosecutes ...	321
The Widow's Secret	498

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The Duped Othello	350

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Telephone— 155 Croydon

meet her in a wood. This meeting is fatal, and finding difficulties arise the count sends a letter in which he says that he must abandon her instead of his title and position in society. The girl in her sorrow rushes to the sea to drown herself, but is rescued by her father. We are here given some pretty coast scenery and water effects which in themselves should make the film popular. The father decides to visit the home of the count, and he calls on the count's mother, who spurns him because of his lowly birth. The father then decides to meet the count and demands that he shall marry his daughter or he will kill him. The marriage takes place and we are here given a church scene which to many might appear sacrilegious, but from the Continental point of view is quite in keeping with the events of the story. We see them leaving the church after the forced marriage has taken place and are taken a year later to the lonely home where the mother is nursing her child. She decides to write a letter to the father saying that the child wonders if he is ever to receive the paternal kiss. The letter is received as the count and his mother are dining; she urges him to pay a visit to his wife and child, and the climax is reached by a happy scene where they are brought together by the pleading of the countess and the lovely baby. Altogether it is a good film and one that should sell well.

WALTER TYLER LTD

SHARK FISHING IN THE NORTH SEA is illustrated in a film issued by Messrs. Walter Tyler, Ltd., this week. The particular fish whose capture we are enabled to see is a small edible species of the shark—remarkably similar to the larger animal in everything but size, the ugly slit-like mouth being very much in evidence. The baiting of the hooks on shore are seen, two fishermen, after a prayer for the success of the expedition, launch their boat and reach the trawler from which the actual fishing is done, and we are then shown the catch being hauled aboard, the voyage home and a pile of the fish on the beach. The quality is good.

Bepwix HEPWORTH MANUFACTURING Co Bepwix

IN WINTER'S GRIP illustrates a run through the village of Halliford on an Argyll car. This part of the country is noted for its beautiful scenery, and it is seen to advantage as the car travels through the woody lanes. The heavy fall of snow on the ground and trees gives a fine effect to the picturesque views. The movement of the car is not noticed, and the panorama is not spoiled by unsteadiness; in fact, one can hardly realise the pictures were taken from a car at all. The stereoscopic effect is very striking.

THAT MARVELLOUS GRAMOPHONE.—Two rough-looking individuals are struck with an idea while glancing at an advertisement poster. They run off with a barrow standing outside a grocer's shop. The owner observes them and gives chase They next purloin from a brewer's dray a large funnel. The tramps next take the handle from the front of a motor, and obtain the rest of their paraphernalia from a rubbish heap. The whole plan is now disclosed; one of the men gets inside the barrow, the horn is placed in position, a cloth put all round the wood, the handle fastened on and a copper lid is used for the top. The tramp wheels his human load out into a busy thoroughfare, and shouts out invitations to hear his wonderful instrument. After a sufficient crowd has gathered he turns the handle for a bit and the most natural voice production is heard. Passing round the hat the tramp gets a ready response, and then pushes his barrow to the nearest public house, where the two tramps march inside arm in arm. They leave the house in a very different condition and the gramophone man takes a bottle inside the box with him. The experiment is tried once again in a chosen street, but with disastrous results. The crowd collects, but the instrument shoots forth a bottle and whirls it round and round. The pursuers at this moment arrive on the scene, looking for their goods, and the tramps are seized and beaten.

R. PRIEUR.

LONGING FOR GOLD.—This commences in a humble home where live a father and his young daughter. A lover arrives, and asks for the daughter's hand in marriage, but he is too poor and the father refuses. He then makes up his mind to seek a fortune abroad, and after a tearful farewell, we see him board the great vessel. He is soon working in the gold mines and is disheartened at not having the success he anticipated. On his return from the mines, he helps a man who has been shot and is being robbed. The poor fellow is mortally wounded and bequeaths all he has to his rescuer, who finds that he is the possessor of several gold mines, and a wealthy man. He writes a letter to his fiancee, which is received by the young girl as her father lies dying and in great poverty. One year has passed and the young man on his journey home has met other people and forgotten his former love. In the midst of a gay company, however, a vision of her appears. Meanwhile the young girl has been turned from her home, and wandering aimlessly, one night falls on the steps of a large house. The servants and a gentleman come out, and in looking at the girl the gentleman (who is her former fiancee) recognises her and she is bronght into the house. The young girl, regaining consciousness, cannot realise that it is her lover, but, finally, love conquers, he is forgiven and there is a reconciliation.

DO NOT SELL THE SKIN BEFORE YOU HAVE KILLED THE BEAR.—Comic. Two men, aware of the fact that a dealer is requiring bear skins, set out in search of same. Through the glass they perceive an animal at a great distance. After many preparations they approach the ferocious beast, but instead of firing, they drop their guns and run. Bandaging themselves, they return, ready with a yarn of an exciting adventure, to be met by a little girl, leading the bear (which is a tame one) home.

URBAN ECLIPSE-RADIOS

There are plenty of good travel subjects to be seen at Urbanora House this week. Particularly opportune in view of the unseasonable weather with which we havebeen recently afflicted is a series illustrating SPREEWALD IN WINTER. Spreewald is a district in the Province of Brandenburg, Prussia, and the film gives a vivid idea of the most interesting phases of life there when the snow is on the ground. The surrounding country is of a marshy character, and many of the homesteads are built on a small, self-contained island, in summer surrounded by water, and in the picture seen to be only approachable over the ice. Among other of the most attractive scenes of a striking series are those which show villagers leaving church and bath chair tobogganning, with men on skates as "chairmen," harvesting brushwood for fuel, chopping ice to obtain water for domestic purposes, and some of the inhabitants engaged in cucumber picking and packing, one of the principal occupations of the inhabitants.

From Prussia to Morocco is a far cry, and a further travel film by this Company should prove a useful contrast to the above subject. It takes us through some of the most picturesque parts of the land of the Moors, illustrates native life and customs, enables us to see the Sultan driving through the streets escorted by a large body of native cavalry, and also includes a striking series of views of Moorish cavalry and infantry as they appear in action—a most formidable spectacle.

IN HOW JONES PAID HIS DEBTS we make the acquaintance of an ingenious but impecunious personage, who after suffering various indignities from his creditors, who remove even his hat, clothes and boots, is by the agency of his exceptionally gifted dog, not only provided with a free meal but enabled to get away from his creditors completely disguised, leaving a black edged card on the door announcing his demise to the numerous tradesmen to whom he is indebted.

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WANTED situation in dark room experienced Perforating. Printing and Developing, also Operating, good references apply—A. L. Kinematograph Weekly Office.

SUMMER Engagement Required for Operator and first-class Outfit, L.C.C. list. Lime or Electric (Urban). With or without films.—92 Croydon Road, Plaistow, E.

WANTED for Cinematograph exhibitions in London, young man of good appearance, with electrical knowledge to manage shows.—Apply Box 207, Kine Weekly, 9 Tottenham Street, London, W.

SITUATION Wanted as Assistant Operator; experienced gas and electric; age 19; willing, reliable, good refs.—H.B., Kine Weekly, 9 Tottenham Street, London, W.

WANTED youth for joining and splicing films; used to hire trade.—Apply by letter stating age, experience and salary required, Box No. 205, Kine Weekly, 9 Tottenham Street, W.

WANTED an experienced Assistant for Cinematograph works, used to developing, printing, perforating, etc.—Apply by letter, giving age experience and salary required, Box 206, Kine Weekly, 9 Tottenham Street, W.

WANTED an experienced Kinematograph Operator, developer and printer at once.—Address, S.H., Moulsecoombe Place, Brighton.

WANTED an Operator with £100, at a popular seaside resort as partner. Also to let large hall for picture show, facing sea; paid two seasons; putting a new show front in for coming season.—Apply OLIVER, Amusement Caterer, Swinton, Near Rotherham.

REQUIRED evening employment to assist Operator in London. No remuneration. Assistant, c/o Century Company, 8 Greville St., Holborn, E.C.

APPARATUS FOR SALE AND WANTED.

MERITO Telescopic Screen Stand, Parkinson's Patent, only used once. No further use for same, a bargain 40/-.—MERIGOLD Bros., 147 Church Street, Preston.

TO permanent picture shows, to be sold cheap, Operating Box for Bioscope and Lantern almost new, lined with Fireproof Uralite, height 7 ft., length 7 ft. 6in., width 5 ft., 3 in., thickness of wood ⅜in. Harrold, Her Majesty's, Walsall.

THE Film Crisis is at hand, have your old films thoroughly cleaned, rejoined and carefully overhauled, all work carried out effectively, promptly and reasonably. Kynograph Co., 39, Pellatt Grove, Wood Green.

WANTED to hire 6,000 feet of latest films nightly for one month, including first class operator, machine, and one stand by. Apply by letter—Box 208 Kine Weekly, 9 Tottenham Street, W.

COMPLETE BIOSCOPE OUTFIT for Sale.—6, Harpenden Road, West Norwood.

CINE Camera Outfit, complete, Printer, Perforator, Projector, and other accessories wanted. State lowest prices.—FRANKS, 260 Cornwall Road, Notting Hill.

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General Manager—H. R. NATHAN.

THE FISHERMAN'S SON is a good example of the interesting stories enacted for the most part amid the charming coast scenery of Brittany, of which several have already been issued by this Company. In the present subject a fisherman seizes an opportunity during a cruise to push overboard a comrade with whom he had quarrelled on shore. The victim is rescued in the nick of time by his own son and, confronted on returning from the voyage by the man he supposes dead, the other acknowledges his crime.

NORDISK FILMS CO

A subject issued by this firm has an unusual value as an illustration of one aspect of the life of a little-known people. It illustrates A SIAMESE RELIGIOUS DRAMA, enacted in dumb show by some score scantily dressed performers of both sexes. Scene 1 shows a grotesque series of capers by the males of the tribe, this is followed by an equally unusual series of motions of a somewhat more dignified cast by the Siamese ladies. Then we get a wild and triumphant war dance culminating in a pitched battle of such severity that only one warrior remains on his feet, and he, after a series of graphic motions depicting intense grief, falls dead in turn among his comrades.

For snow pictures the Nordisk Company are justly famous, and one which they issue this week entitled WINTER LANDSCAPES AROUND STOCKHOLM is well up to their high standard. Some most charming views of forest glades are given the trees being strikingly beautiful with their feathery burden of snow. An ice-bound waterfall furnishes another striking scene, and glimpses are also given of sleighing operations in the woods, a team of bullocks being harnessed to one of these vehicles, which is used to convey the fallen tree trunks to the town. The severity of a Scandinavian winter is further guaged from several scenes taken in the harbour, the steamers having to force their way through the floating ice.

The Nordisk Company also issue a dramatic film entitled THE FARMER'S GRANDSON, a well-conceived story of a boy deprived of his heritage by the scheming of his grandfather's unscrupulous agent, who comes into his own again after a series of well represented and striking adventures.

VITAGRAPH COMPANY OF AMERICA

"A COLONIAL ROMANCE."—A lady and her lover are talking earnestly in the porch as a villainous suitor appears in the rear and watches them. The lover shortly afterward leaves, and after watching him for a few moments, the girl goes into the garden, the villain following closely. He comes upon the lady picking flowers and urges his suit. That the conversation is distasteful to her is very evident, and the girl steps back in anger as the villain makes an insulting remark. The lover returns, learns the trouble and orders his rival away, takes his sweetheart's arm and leads her into the house. The baffled man goes to his room, where he conceives a plan to wreck vengeance. He summons a coloured servant, gives him a note to deliver to an Indian chief, whose camp is nearby. The note is delivered and the answer is agreeable, for the villain starts off for the camp, where plans are perfected, after which the plotter returns to the lady's home. He invites her to take a walk, a request she at first refuses, then finally grants. Their departure has been observed by a coloured servant girl, whose fear for her mistress' safety causes her to warn the father and lover. They start immediately, but too late to prevent the Indians from kidnapping the girl. She is taken to the Indian encampment and placed in a wigwam, carefully guarded. The lover and the old man secure help, and with bloodhounds strike the trail, which leads them to the camp. A sentry is observed in the foreground. The lover creeps cautiously up, knocks the guard senseless, dons his togs and enters the camp. Inside the wigwam the girl is tied to a pole, the villain taunting her. As the pseudo Indian enters the villain orders him out. The lover throws off his disguise, engages the villain in combat, in which the latter is bested. The Indians, alarmed by the noise, rush to the wigwam, but planters appear and repulse them. The girl is released and embraces her lover, the father granting his blessing.

C.Q.D, OR SAVED BY WIRELESS, is a production of this Company which we prophesy will have the same success in this country as it had in America. Our readers will remember that Mr. Smith, Junr., while on his way to America with the film of the Messina Earthquake, was fortunate enough to be on the "Baltic" and was able to take full advantage (as an eye-witness) of one of the most wonderful life-saving episodes that have ever taken place at sea. C.Q.D. shows the wreck of the "Republic," and brings us into full acquaintance with Mr. John Binns, the hero through whose instrumentality the lives were saved. The Vitagraph Co. obtained his services and at their studio at Brooklyn have been able to string together realistic scenes, which make a sensational film. We are given the whole history of the events from the start on January 23rd when the White Star Liner "Republic," which was eastern bound, was run into by the "Florida," which was sailing in the opposite direction. We are made acquainted with the officers of the ships and see through the fog the various vessels with search lights thrown on them; we are taken on board the "Republic" after the collision, when the Captain gave the order for women and children to be saved first, and we are shown the smashed bows of the "Florida" in actual photographs. The story is retold in a dramatic and telling manner, which should undoubtedly gain the applause of every audience to whom it is shown. We see the boats lowered from the "Baltic" for the women and children, we are taken up New York Bay on board the "Baltic" and find that the 771 feet of film are stage managed in a clever and able manner. The instruments for wireless telegraphy are shown, worked by the hero operator, and it is difficult to tell but that the story is not the original and not the representation as suggested so ably by Mr. Smith. It makes a stirring subject and one with an element of exciting interest without overdrawn sensation.

Le Lion Company.

THE YOUNG DOG SHEARER.—A villain who wishes to marry a widow and is refused, kidnaps her little daughter, but is tracked by a young dog shearer, who succeeds in bringing the little one back to her bereaved mother just as she is on the point of marrying the villain who has promised to find her daughter and thus obtained the mother's consent. Of course the ceremony is interrupted by the return of the little one accompanied by her saviour, and the villain is arrested. To thank the little dog shearer the mother adopts him and he becomes a foster brother to the mother's child. It is very good photography, well acted, with splendid scenery and interesting night effects.

A SEANCE OF SLIGHT OF HAND.—At a dinner party a not very honest guest discovers that the spoons and forks are all silverware, and appropriates a set, but not without having been observed by another of the party, who determines to make him give up his spoil. When all the guests have returned to the parlour a concert is improvised and after a song or two a gentleman offers to give a seance of slight of hand and card tricks. After a success with the cards he calls for a fork and a spoon and placing them in his pocket makes them disappear to find them in the pocket of the not over honest guest, much to his disgust at having to give them up. The film is a very comic one, and the stupendous expression of the dishonest guest on being discovered is very funny.

The Kinematograph and Lantern Weekly

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